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NOTES

The death of a number of important persons must be recorded. That of Dr. Richard Garnett of the British Museum, London, will be a personal loss to many who recall kindnesses on his part. This kindness and interest were extended also to the realm of letters in a distinguished career. More than one of his works, his "History of Italian Literature," his "William Shakespeare, Pedagogue and Poacher," etc., were noticed at the time of their appearance in THE SEWANEE REVIEW. The early portions of the Illustrated Record of "English Literature" were his, Mr. Gosse being responsible for the latter parts. One of his latest books that was attracting curious attention, published anonymously, as he was frequently moved to do, was the "*De Flagello Myrteo*: CCCLX Thoughts and Fancies on Love," the authorship of which became avowed at his death. Passing his life among books he had abundant opportunity, in addition to his serious work, to follow his fancies among numerous odd by-paths.

The death of Carl Schurz, the most noted of German-Americans, removes the most prominent citizen of foreign birth in the later days of our Republic. Coming into note in his support of Mr. Lincoln, his national importance, apart from party service, may be said to have become first generally recognized in his wise, courageous and business-like administration of Indian affairs while Secretary of the Interior under President Hayes. His part in the Presidential campaign of 1884 is memorable, and on many notable public occasions his voice was still to be heard. While achieving distinction in many ways, it was as an orator that he was pre-eminent, when he would throw his whole energy into the support of what he believed to be a great and moral idea. The strong Teutonic side of his nature found full expression then, his command over the intimate processes of English thought, though acquired, being something wonderful.

In literature he is best known as the author of the "Life of Henry Clay" in the American Statesmen series, a valuable study of American political conditions through half a century by a foreign trained mind.

Scandinavia had hardly done mourning for Alexander Kielland, novelist, when she was called upon to feel the deeper loss of Henrik Ibsen, the greatest figure in Scandinavian literature—some think in all literatures—of recent times. Ibsen was not so much reformer as artist, as a writer in the editorial columns of the *Evening Post* happily emphasized. While putting his finger straightway on the sore of the body social and politic, Ibsen doesn't indicate the cure. It is primarily the artistic, not the didactic effect, he is seeking to produce. Hence, perhaps, one of the most frequent sources of futile discussion anent his work. The power of this art, producing its effects with economy of words and action, yet revealing intimately both character and emotion, was both novel and little short of marvelous. He took the dramatic form, perhaps the most difficult and the highest of all literary forms, and succeeded in altering its technique and methods as perhaps no one since Shakespeare. At first slow to be recognized (the writer remembers from his student days in Berlin how slow even the public of the German capital was in receiving Ibsen's plays, before what may be called his success in 1889, wrought largely by a band of devoted followers), his art is now universally admitted even by those in whom his subject-matter and treatment still arouse dissent.

The readers of THE SEWANEE REVIEW need not be reminded of the admirable "Study of Ibsen's Dramatic Method" by the late Professor Thomas R. Price in an early number of the REVIEW (May, 1894) and the more recent articles on "Ibsen as a Dramatist" (July, 1905) and on "Ibsen's Youth" (October, 1905).